CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 42 TORONTO 2, CANADA February 18th, 1928

"KEEP YOUR SHIRT ON!"
no matter if that note is due—
or the family is all down with
colds—or the cashier is leaving
to get married—REMEMBER
THAT IN ONE SEASON
YOU GET FIVE OF THE
BIGGEST PICTURES
EVER MADE: "Ben Hur,"
"The Big Parade," "Love,"
"The Enemy," "The Stu-
dent Prince"—thanks to
METRO-GOLDWYN-MAYER

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

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AS we go to press
FIRST reports are in on
"THE Student Prince"
AT popular prices.
HERE are a few:

"Turned them away. Record business."—REGENT, HARRISBURG, PA. *"A genuine triumph."*—COLUMBIA, WASH., D. C. *"Record breaking. Mighty nice after glorious engagement on 'Love'."*—STILLMAN, CLEVELAND, OHIO. *"Had to call police to handle crowds."*—STATE, NEW BEDFORD, MASS. *"Breaking records."*—CAROLINA, CHARLOTTE, N. C. *"Turnaway business."*—MAJESTIC, TULSA. *"One of biggest weeks in history of theatre."*—GRAND, ATLANTA. *"Season's outstanding picture."*—PALACE, MEMPHIS. *"Audience acclaims production one of best of the year. Tremendous business."*—TEMPLE, BIRMINGHAM. *"Greatest box-office attraction ever offered. Give us more of these."*—STATE, HOUSTON.

METRO-GOLDWYN-MAYER

The Top of the Industry

Canadian Moving Picture DIGEST

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"The Tea-Pot Dome"

"LOONEY LEGISLATION," exemplified by the Brookhart Bill, is another example of self-destruction, far more destructive in its annihilating influence than the present state of the Industry as it relates itself to Independents and Merged Interests.

RAY LEWIS

Any legislation which will give the control of Motion Pictures to the Government, will not be conducive toward the further development of the Industry, the liberation of Independents.

Legislation is always harder upon the "Little Fellow" than upon a powerful organization, for power can pay for that influence which tends to make restrictive Legislation easier to bear.

A Government should be directed toward the establishment of national unity between its various states; and for the propagation of international good-will and trade.

The business of a Government should be extended in developing the natural resources of a country, under private ownership, in the development of co-operative principles, so that a nation may build up its national prosperity and establish a basis of international Trade and Commerce.

A Government should not be restricted by being forced to act as a steward to private enterprise, nor should private enterprise be restricted by being obliged to come under such stewardship.

Every legislative ruling, city council ruling, by-law or act, enacted in connection with Motion Pictures, has not met with the unanimous approval of the Industry; and in many cases it has taken years for the Industry to show the officers of the law, or Government, that the said legislation, or act, was unfair, that it hampered the Industry, that it was in need of amendment, or removal, that it was prejudicial to the standing of the Industry; and that the act was the result of a too hurried, or inaccurate survey of the situation which precipitated the act.

The most radical act yet conceived is the "Looney Legislation," called The Brookhart Bill.

When one stops to analyze that this Bill received its birth within the Industry, that it is the most stringent; and most drastic measure to which the Industry has yet been subjected, we are forced to conclude that the Industry is its own greatest enemy.

If the Government had proposed a Brookhart Bill, under which the entire machinery of doing business in this Industry comes under Government control, there would have been an outcry, a protest lodged by every unit in this Industry, by every exhibitor and distributor across the American continent.

The fact that "Looney Legislation" is one of our own "Boob Ideas" is no reason for us to consider it in any other light, but the light of its "Boob Value."

Block Booking may have been made use of unfairly, we will concede it has such potentialities, so has blind booking, but when did two wrongs make a right?

The potentialities for evil in the Brookhart Bill out-evils every evil as existant in Block and Blind Booking; and of the two evils, give me the Block and Blind Booking one, where at least I still control that business which I can still count as my own.

Incidentally who is responsible for the "Boob Idea" of running to the Government to Tattle Tale every time someone has a dispute in the Industry?

It reminds me of a man who wished that he could get a hold of the handle of the world, he had a suicidal complex; and he desired the handle so that he could upset the world, himself included.

"Looney Legislation" looks like the inspiration of exhibitors who have no houses to be imperiled, or who are so safely entrenched that "Looney Legislation" cannot effect them.

It smacks of "revenge," "rancour," a "getting even" spirit with the Industry. No exhibitor, who has an inclination to remain an exhibitor in our Industry, or one who has had an opportunity to consider "Looney Legislation" seriously, could possibly vote his approval of any legislation designed to give the control of Motion Pictures to the Government!

I hope that "Looney Legislation" ends up as a "tempest in a tea-pot," but be careful how you give the Government ideas!

The Tea-Pot Dome is not the best setting for a tempest, things are really brewed there; and the "brewed beverage" becomes at times "bad medicine," which one must drink.

The contract can be the solution of all this Industry's problems as it relates itself to the business of doing business. Concentrate your efforts in the direction of a simple, operative and fifty-fifty contract.

Every exhibitor - producer - distributor, whether he stands alone, or is a unit of Merged Interests is a com-

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English Film "Ships" British and U.S. Navies

New Era Productions Producing Film Showing Combat of U-Boat War Peril.

The New Era Productions Limited of London, is producing a film called "Ships," which illustrates the combined efforts of the British and American navies to combat the U-Boat peril during 1917-1918.

The object of the film is to show the British appreciation of America's co-operation; and the Navy Department of Washington has asked for a copy of the film.

Admiral Lord Jellicoe appears in the scene between himself and Admiral Sims, and recently a scene of a meeting between Admiral Sims and Ambassador Page of the American Embassy in 1917, was filmed. At Ambassador Page's suggestion, Admiral Sims dictates a letter to the President of the United States, but the Ambassador re-dictates another letter, deeming the Sim's message not quite strong enough.

The interview was one in which Admiral Sims reported to the Ambassador the seriousness of the U-Boat situation reported to him by Admiral Jellicoe and suggested that a message be sent to President Wilson urging the need of naval reinforcement to assist the British in combating the U-Boat peril.

The message by the Ambassador emphasizes the enormous losses sustained by merchant shipping, that the maintenance of the armies in the field is threatened and that the help of the U. S. is most urgently needed in the submarine area for the sake of the Allies. Thirty or more destroyers were suggested as the number which should immediately be dispatched to these areas. The message ends with this dramatic finale, "There is no time to be lost."

The technical adviser on this film which is being produced with the co-operation of the Admiralty is Lieut.-Commander Harold Auten, V.C., who served under Admiral Sims during the period the Admiral was in command at Queenstown, the American base.

"We are trying," Lieut-Commander Auten said, "to show to the public generally our appreciation for the great help the Americans rendered us during the war."

States Ray Lewis, "I do not understand why it is necessary for England or America or France to show an appreciation to each other for war activities, the war was a war of The Allies; and it was to the interests of each other to help each other. However, since there has been so much query regarding "who won the war," it may not be inadvisable to show that The Allies collectively did the winning, such as it is. Personally I cannot see any victory, or any victorious ones in any war. War is no man's friend and every man's enemy, whether that man represents an individual or a nation. However, since we are destined to see War Films and still more War Films which keep alive the spirit of War and re-awaken enmities, disturbing the development toward world peace; and the re-establishing of international harmony, Trade and Commerce, let us have films which tell the truth, the whole truth; and also films which take into consideration that each man fighting for his own country is a hero in his own country; that the law of "all is fair in love and war," is practised by all warriors; and that "desperate needs need desperate remedies."

From a business point of view I believe that the incorporation of an American angle with British-made war films is a better guarantee that the films will receive U. S. distribution.

DIGEST EDITORIAL

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petitor to that exhibitor who stands unaffiliated and alone.

Every exhibitor, unmerged, or merged is the competitor of another exhibitor. Whether the box-office receipts go into one man's pocked, or the pockets of Merged Interests is not a solution of competition.

The success of Motion Pictures, of any enterprise is developed and stimulated by competition. We cannot get away from it, and when we do, it will be an acknowledgement that there are no new ideas of "getting business," that the Industry has reached the pinnacle of this achievement.

Ray Lewis

FURTHER PRICE REDUCTIONS!

CONT-EL-ARC MOTOR GENERATORS—

The "Cont-El-Arc" is without question one of the finest Motor Generators that we have had the pleasure of examining and test. Horizontal style, motor close connected to generator, using end ball bearings. Compact, practically noiseless and cool in operation. Ample brush area giving perfect commutation and a very even steady flow of Direct Current. Made in 18 ampere and 25 ampere sizes for Low Intensity Reflector Arcs and 50 ampere and 75 ampere for larger Arc requirements, carrying two Arcs at once for changeover, also a special wound 25/25 ampere set for Reflector Arcs giving 40 amperes on a Spot Lamp only indefinitely, motors wound for any cycles, voltage and phase. New prices on some sizes are 10 per cent lower than previously quoted, on other sizes the price remains as before. Delivered F.O.B. your Theatre, anywhere in Canada.

SUPERLITE SCREENS—

The Superlite Gold Fibre Screen is so well and favorably known in Canada that we need only add that it is now surfaced on duck cloth, making it next to indestructible. The surface is even better than before. New price is $1.50 per square foot including frame, formerly $1.60.

Don't Forget

The Motiograph De Luxe Mazda or Reflector Arc Models are now only $1,000.00 each, F.O.B. your Theatre. Absolutely unheard of value.

THE COLEMAN ELECTRIC Co.

Canada's Leading Theatre Supply House

258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

And the

Motiograph De Luxe (L.I.) Reflector Arc — no other to even come close to comparing with it — at $500.00 the pair, complete equipment, no extras.

Think of it!

Ray Presents

OUR INDUSTRY has developed into two grades of doing business, "The Woolworth" and "The De-Luxe." He who endeavors to balance himself between the two will find that he is straddling a losing plank. The Merged Interests are following the De Luxe schedule, even in their suburban, or neighborhood districts. The big stuff must have distribution, must be absorbed.

"The Woolworth" policy is not competitive in the field of the De Luxe. When this Industry settles itself economically, it will find that these two fields of operation are as separate as they are in the field of merchandise, it will be one or the other, it cannot be both; and at such a time, the exhibitor who has been tending to his Woolworth Business; and not wasting his "pep ammunition" in going around in circles, will find that his ledger will show substantial profits.

FOR THE EXHIBITOR, who has grown beyond the "Woolworth Idea," there appears to be but one other alternative, "Climb upon the Band Wagon" of one of the Producer-Distributor-Exhibitor interests, there is no difference between any of them as far as your relationship to them is concerned. Every producer-distributor-exhibitor whether he is termed Trust or Independent, states that he builds theatres to get representation; and the Theatre Interests state that they affiliate with Producer Interests to get product.

Of course there are Grades, Pick the Grade which appears to suit your trade and gait. Such a move will do much more to insure your investment, than the introduction of "Looney Legislation" which will cost the "Big Fellows," "plenty of dough," but which will cost you plenty also.

NEWSPAPERS are discussing the question of "The Amusement Tax." The Toronto Globe had the following editorial:

With commendable promptitude the Prime Minister of Ontario has promised to investigate the current rumors to the effect that certain motion picture theatres are charging the public with the Amusement Tax which the Government abolished last year. The tax is now said to be included in the increased admission prices. It was the distinct understanding of the Government and the general public that when this tax was taken off all admissions up to and including twenty-five cents the patrons of the theatres were to get the benefit. It was not intended in any way to be a direct means of enriching the owners of amusement places by affording them an opportunity to raise their prices the amount of the tax.

By the reduction of this tax the loss to the Government Treasury was $750,000 annually. When this money went into the coffers of the Province a certain amount of indirect benefit came to the people of Ontario. On the assurance of theatre owners that the public would benefit by its removal the tax was abolished. If the agreement has not been lived up to the Government should know about it. If the charge is found to be true, Mr. Ferguson says he may put the tax back on again. It may not be necessary to go this length and penalize all theatre owners for the misdemeanors of a few. But the matter should be looked into and cleared up without delay.

THE AMUSEMENT TAX was a war-time measure. It was the last of the so-called "Nuisance Taxes" to be abolished.

The tax was removed from billiard parlors, bowling alleys, etc., perhaps a full year and over, before any reduction was made in the Amusement Tax.

The theatres during the War gave away hundreds of thousands of dollars worth of Free Service in the spirit of patriotism.

For such service other patriots were paid, in money, war orders, war profits, and Decorations of Merit.

The Motion Picture Industry spent its own money to extend service, it sold War Loans, it recruited, it spread the gospel of Allied Propaganda, it collected funds for the Red Cross, for disabled soldiers, for every fund which was directed in helping the Cause of The Allies at home and abroad.

IT ENJOYED no War profits, nor did it receive any decorations. Its service was extended freely and willingly; and it submitted to War Taxation without any protest, until War Time Measures were in the course of elimination.

IT PROTESTED against the Amusement Tax because the need for this tax had been removed; and Government officials had stated that this tax should be removed when taxes governing luxuries, such as the gasoline tax were introduced to cover any loss in revenue which the Government might sustain through the elimination of the Amusement Tax.

The re-opening of the issue governing The Amusement Tax is unfair to Motion Pictures. England, New Zealand, Australia and the United States, have practically abolished their Amusement Tax; and where the entire elimination has not been legislated, reductions have been adjusted so that the Amusement Tax is only operative where the price of admission is far in excess of our general admission prices in Ontario.

THE QUESTION of the advisability of abolishing the Amusement Tax is a question which should be left solely to the discretion of Government officials who have been in direct communication with theatre owners on the question.

Taxes governing Enterprise, Industries are quite outside the jurisdiction of fraternal, or other organizations for discussion and when such questions arise in connection with the Censorship of pictures, the admittance of children to theatres; and questions in which it appears natural that women would have an interest, we wonder if the Welfare interest does not become complicated and subject to interrogation; and if these Welfare seekers are not antagonizing the very interests with which they should seek a fuller understanding?

CERTAINLY The Amusement Tax is quite out of the jurisdiction of such interests. It should never have been brought up with a question governing children's admittance to theatres; and if through the connection of the two, some within our Industry are inclined to doubt the sincerity of the inspiration which precipitated the deputation to Premier Ferguson, it will be conceded by many of the ladies who appeared with the deputation, that there is a point to our contention; and that an investigation to determine the motivating impulses behind the move which stimulated the deputation might disclose that there is quite some rancour involved with the spirit of welfare.

It is the easiest thing in the world to cause trouble, because destructive forces are less original than the creative elements. Finding fault comes so easily to humans, performing surgical operations upon Enterprise, or Industries, or humans to "cut out" an apparent "sore spot" is not so difficult as the corrective method of healing the "sore" without shedding blood" or shocking the patient to death.

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Ray Presents

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ANY SURGEON who would advocate the elimination of a sound organ, while advocating the elimination of an apparent "irritated organ," would be looked upon with suspicion by the patient and his public sympathizers or friends.

A DEPUTATION of ladies to Premier Ferguson, interested in the child question, which also protests on what is a healthy bit of legislation in our Industry and Government, namely the Elimination of the Amusement Tax, makes the Industry and its public sympathizers wonder if the diagnosis in connection with children is sound!

ACCORDINGLY exhibitors should get in touch with those communities in their districts which they serve, and if found necessary gather certain documentary evidence to present to Premier Ferguson and the Press, revealing the other side of the question, the standing which the Industry enjoys; and the further necessity of eliminating the Nuisance Tax in its entirety.

Aside from the fact that the public receives the benefit of the elimination of the tax, I consider that the Industry of Motion Pictures deserves this relief at least in appreciation for its War Services; and as a recognition of its many daily philanthropies and charities which it extends to the various communities in which it operates.

Ray Tubman Increases Business Imperial Ottawa

Uses Comedies and Shorts

Variety is being secured by Manager Ray Tubman in the programs at the Imperial Theatre, Ottawa, Ont., a house which caused considerable worry for a time.

An example of the varied films at the Imperial was seen during the week of February 6 when the program included the following: "The 13th Juror" as the feature: the first chapter of the "Beauty-Parlor" series; Grantland Rice "Sportlight" reel and the novelty picture showing the sons and daughters of Hollywood stars in a juvenile story of their own.

The short subjects are given considerable publicity space in the newspapers on Saturdays.

"Ben Hur" is shortly to play the Ottawa Imperial for the third local run.

Coleman Doing Rushing Business

It not infrequently happens that the man doing the most work does the least yelling about it and that aptly applies to Harry Coleman of the Coleman Electric Co. When we could get Mr. Coleman to light someplace from a continuous round of telephone calls, waiting customers, rushing shipments and the machine shop we gleaned some useful observations for our readers.

First of all, Mr. Coleman states that the recent development of the Low Intensity Reflector Arc and the Mazda Lamp with Cinephor Condensers has swept the old style Arc lamp out of existence, the Reflector Arc for large pictures, the Mazda for medium to small pictures. On both styles there is an enormous saving in current consumed and on cost of carbons or lamps, with a corresponding increase in light amount and steadiness.

Second, that the entire trend of the Equipment manufacturers is toward the ultimate in perfection, as evidenced by the magnificent Motiograph De Luxe Projector, massively built, properly designed, fitted with every approved device for ease of operation, and constructed of such fine materials that cost of replacement parts is negligible. The Superlite Screen which is now mounted on heavy duck cloth thereby eliminating punctures by missiles from the audience. The Fulco line of fireproof. Booth Cabinets, Rewind Outfiits and Booth Tables.

Third, that the Exhibitor of to-day is in every instance a thorough business man who judges his purchases. Not necesarily on the lowest price he can extract, but on the actual value per dollar he receives. Not only does the large sale of De Luxe Motiograph Projectors, Cont-El-Arc Sets and Superlite Screens bear out this contention, but one concrete instance stands out. The Ross Projection Lens, made in England, selling at a higher price than any other good lens, and not as well known as many other makes, is universally demanded, a definite proof that the Exhibitor of to-day recognizes value regardless of price consideration.

Mr. Coleman reports many sales of new Equipments, among those mentioned being the Mount Dennis Theatre, Mount Dennis; the Mayfair Theatre, Toronto, opening this week; and the Palace Royal in Blind River, Ont. Opening in March. Also a heavy demand for Superlite Screens and Motiograph De Luxe Reflector Arcs, of which latter Mr. Fred Guest of Hamilton has just installed six in his three houses.

"The Valley of Hunted Men" is Buffalo Bill, Jr's latest Pathe Western feature.

United Amusement Corp. Building New Theatre

Theatre to Cost $48,000 — Site on Wellington North.

The United Amusement Corporation which operates a chain of thirteen theatres in the city of Montreal will erect a new theatre on the site now occupied by the Yellow Taxi Cab, Walling Street North.

The theatre will have a seating capacity of 1,750 and will cost in the neighborhood of $48,000. Construction will begin in April.

The property has been purchased from F. F. McKenna, it fronts Wellington and the rear lot of the Banque Canadien-National and the Pierre Zervais estate.

The theatre will be modern in every detail, following the policy of construction adopted for the big houses.

AN IMPORTANT TRIBUTE TO M - G - M NEWS

(Excerpt from *The Distributor*)

"I have been watching the Metro-Goldwyn-Mayer NEWS Reel since its inception," writes Ray Lewis, editor in The Canadian Moving Picture Digest.

"And can now pronounce it as Class A in the realm of the Screen's News Reels.

"This is indeed an achievement for Metro - Goldwyn - Mayer," she continues.

"To compete in a new field with old favorites, who had, through considerable experience, built up a world prestige in presenting the news of the world upon the screen.

"The Metro-Goldwyn-Mayer News Reel has white, bright, clear photography and titles, the latter being also intelligently interesting and 'newsy.'

"The events are edited so that they sustain their interest; and are as up-to-the-minute in the 'scoops' as any progressive and wide-awake newspaper.

"M-G-M has made good, and the Industry is thereby benefitted . . ."

All of which and more, because the foregoing is only an excerpt from half of a front page article, is especially noteworthy for two reasons: First, because judgment was not passed until several months after M-G-M News had been on the market, and hence represents study and careful analysis; secondly, because Miss Lewis has been prominent in both American and Canadian exhibitor councils, enjoys the confidence of theatre operators and therefore comments with the full weight of authority."

International Ambassadors of Good-Will Keith-Albee English Acts

Palace Theatre, New York, Runs An All-English Double Bill and Makes Tremendous Hit

KEITH-ALBEE VAUDEVILLE at the Palace, New York, recently was represented by an all-English bill. The advertising announced this English bill with due prominence and gathered into the Palace all the Britishers resident in New York and those who were sight-seeing.

Among this plentiful sprinkling of Britishers were the usual numbers of native-born patrons; and those others nationalities who go toward making up the American peoples.

What was noticeable in particular was the League of Nations feeling, but this time functioning without any limits of boundary to consider, any concessions to be abrogated, or conceded. The sky was the limit at the Palace, as far as unrestrained merriment and good-fellowship were concerned.

It was a joy, and inspiration to hear the ovation given to these English artists in a U. S. theatre, to see these artists recalled again and again, until each of them had to respond with a little speech.

It was the custom of old, for squires to hold open house, to banquet one's neighbors and the stranger within the gates, so that during the flow of wine and wit, all barriers of misunderstanding should be swept away in an intimate joviality.

Witnessing the English bill at the Palace, I bethought me how much like Ambassadors of Good-Will were these artists, and what a service they performed through their Art for their country.

This policy of sending American artists to Europe, and bringing artists from abroad to Canada, the United States, is as important to the machinery of establishing international good-will, Trade and Commerce, as the official positions created for that purpose. When one can enjoy the Art of a foreign country, appreciate it, applaud and welcome that country's artists, it is not so easy to spread propaganda which would make you look upon this nation in an undesirable light.

It is the best medium through which to reconstruct the feeling which exists in the world to-day, the jealousies and suspicions which are the aftermath of the War.

Make people of all races laugh together, at each other, admire their abilities, and we travel a long way towards the Mecca of International Harmony.

One could not help but get this spirit watching the Keith-Albee English programme at the Palace. The audience from a standpoint of its different nationalities, its reaction to the English Art and humour was as good as the show.

The mid-season announcements of the Keith-Albee and Orpheum Circuits emphasize the progressive determination of American vaudeville to maintain the international balance and importance of the 1927-28 season with the newest and best attractions that Europe affords.

Edward V. Carling toured Europe to find what he could find, and Edwin G. Lauder, Jr., of the Keith-Albee organization, and Max Gordon, general manager and George Godfrey, general booking director of the Orpheum, were forehanded and co-operating in the 1927-28 prospectus even before the merger had been completed. The result is an unusual "leavening" of the big American army, with the "yeast" of Europe's best. Nearly every European liner arriving these days brings a new and luminous name to the galaxy of 1928 headliners for the Keith-Albee-Orpheum tour, and the rise of some of them in London and continental cities has been so swift and brilliant that their American engagements must be regarded as the result of keen enterprise on the part of American vaudeville.

Thus Lily Morris, acclaimed abroad as the brilliant successor of Marie Lloyd in the favor of English music halls, arrived during the past month to measure her gifts and charms with the rising and established comediennes of American vaudeville. Will Pyffe, stepping forward as the logical and progressive successor of Harry Lauder, comes now to give further proof of "causes why" he is the ascendant Scotch lyric and dancing comedian of Britain and the continent. Scott Saunders is another newcomer from the land of the heather who is making his first transcontinental tour of the Keith-Albee-Orpheum Circuit.

Ada Reeves, whose name is yet ringing throughout Europe as a rising star of comedy came on the Celtic which also listed De Groot, a noted violinist of the concert and music hall stage of Europe—both enlisted in their first adventure into American vaudeville. Coram, most unique of Europe ventriloquists, is here with his life-like dummy "Jerry," to set a new pace and challenge for the most ambitious of American "voice throwers," and Catalini comes from France with a cycling sensation that has kept Paris on tip-toe at his every performance there and in other cities of France. Even the rival stars of European music halls can be contrasted in the United States this season, for Russell Carr, a sensational continental performer, is here to measure his vocal illusions with those of the great Coram.

Tex McLeod, an Oklahoma cowboy of originality and wit, had to go to Europe to "break in' his strenuously comical stunts. But now he returns with all the reclame of France, Germany and England in which critical regions he is known and loved as "The Will Rogers of Europe." Marjorie Tiller, niece of the originator of girl dancing troupes is Tex McLeod's assistant, and puts a wholly original feminine value into the stage escapades of the lariat comedian. The best of American vaudeville magicians this season will have to look to their laurels, for Cortini, pretidigatateur (slang for Wizard) and coin manipulator, who has befooled and befuddled all Germany with his sleight-of-hand, arrived on The Berlin recently for a tour of Keith - Albee - Orpheum theatres. Payne and Hilliard, most sensational of the dancing teams of Europe, have also checked in and expect to add to the happy confusion and terpsichorean novelties of the current vaudeville season.

Here then are violinists, magicians, dancers, ventriloquists, comedians, and character mimics of all the capitals of Europe come to add diversity, novelty and contrast to the current vaudeville season. Certainly they will give a variety of good entertainment and an international flavor to the forthcoming programs in the big time vaudeville theatres from Maine to California and throughout the Canadian circuit of Keith-Albee theatres.

—EDITOR.

C. F. Spencer Wins Slogan Contest

C. F. Spencer of Walkerville Theatre, Walkerville, Ont., received a congratulatory communication from Nat. G. Rothstein, director of advertising for Universal, informing him that he was a winner in Universal's Glenn Tryon Slogan Contest.

Ernie Smithers of Kingston recently received a Universal contest prize also, which places two Ontario managers among the winners of contests.

"The Good Ship Nellie" is a nautical comedy from the pen of Paul Terry of Aesop's Film Fables.

TORONTO THEATRES

REGENT—"Sadie Thompson," with Gloria Swanson — United Artists. Class B plus. Second and last week. Excellent business and histrionic recognition for Gloria.

UPTOWN — "The Gaucho," with Douglas Fairbanks—United Artists. Class A. This feature played the Regent Theatre recently and was reviewed by The Digest. It is one of Fairbanks best, and combines the finest elements in Motion Pictures without losing its universal appeal.

TIVOLI — "The Circus," with Charlie Chaplin—United Artists. Class B plus. Plenty of laughs to satisfy the followers of Chaplin; and delight the hearts of those specially interested in pictures for children. Here is one that is 100% on purity. The story is founded around the atmosphere of a circus. Charlie is a "gentlemen of leisure" of the hobo species, who finds both work and love by acting the clown. If one desired to be a philosopher, desired very hard; and had an ability to read a great deal into the circus, one might say just like Charlie's life, funnier than he thought he was, under-estimating his ability to be amusing, and the great lover. But your reviewer is not feeling philosophically inclined toward the circus. Your reviewer has had an opportunity to wax retrospective over "The Woman of Paris," bits of "The Gold Rush;" and over the artistic high lights in some of Charlie's former pictures. One of the penalties of revealing that you can do superlative work, is that your public expects you to keep up the grade. "The Circus" will get the money, but it will not perpetuate the name, or fame of Charlie Chaplin as the Screen's great artist. However, exhibitors are not concerned in this question, they are in the business of furnishing entertainment. Tell your public that this is a funny one; and let it go at that! Your audience which comes only to laugh, will get its money's worth laughing.

SHEA'S HIPPODROME — "The Fourflusher," with Marion Nixon and George Lewis — Universal. Class B. Here is a story which should have a special youth appeal, and prove an inspiration to the modern youth, by stimulating his desire to "make good" and renewing his faith in the principle of "where there is a will there is a way." Our hero is a clerk in a shoe store, there is the usual attractive heroine, somewhat Ritzy. Our hero boasts to other men that the heroine is a friend of his. To make good his bluff he "crashes the gate of an acquaintanceship," in plain English he talks to the lady; and being invited to ride with her, follows up his social bluff by asking her to drop him at a bank. Later the heroine discovers her Shoe Hero with a shoe-horn as his Weapon of Importance. Our hero is discharged, but an uncle requests a bank to furnish him with capital to go into business. Finale, success and the girl. Good, wholesome entertainment. George Lewis and Marion Nixon as the hero and heroine respectively worked beautifully together and put over some romantic love scenes. Story by Caesar Dunn in other words Well-Dunn by Caesar. Wesley Ruggles directed.

LOEW'S — "Baby Mine," with Karl Dane and George K. Arthur — Metro-Goldwyn-Mayer. Class B plus. A broad comedy along farcical lines with good acting by a trio of farceurs; and snappy direction by Robert Leonard, who keeps the laughs coming and going; and the action spinning merrily on and around. Karl Dane and Charlotte Greenwood carry off the comedy honours. They are a pair who are supposed to have been joined in Holy Wedlock; and according to Charlotte should have been the parents of a child. The picture does not tell you why they were not, the plot unravels itself in hunting for a child for Charlotte to show Karl. Charlotte is selling Karl the idea that he married her before his head was being readjusted to its normal position by a chiropractitioner. Before the "bloodless surgeon" got in his telling blow, a whack with a hammer on Karl's head, Karl was carrying his head so that he looked as if he was going when he was really coming. The "Cheild" was said to have been born at the same time. Maybe "its ken heppen in pictures!" Charlotte and her friends finally make Karl the father of triplets. They sell him the idea when the triplets arrive upon the scene; and Karl believes anything from a condition which made him look backwards. The adaptation from Margaret Mayo's play "Baby Mine." I remember the play. It had the variety of babies, but not such broad comedy, nor such hilarity interjected in its four acts. "Make them laugh" appears to be a good box-office slogan, this makes them laugh long and loud.

UPTOWN — "Beau Sabreur," with Gary Cooper, Evelyn Brent and Noah Beery — Class A. Not as powerful and compelling as "Beau Geste," but a worthy brother to same. The direction and work of the players, the quality of this feature holds its own with "Beau Geste," but "Beau Geste" wins over it in the strength and interest of its story material. The story has been adapted from the book by the English author, Percival Wren, also author of "Beau Geste." Noah Beery, who stole the "Beau Geste" picture by his impersonation of the French Legionaire, performs this same trick with "Beau Sabreur," as the Arab chief. The story centralizes around the efforts of a French officer to reach an Arab chief in order to secure from him a treaty of friendship for the French government, before another Arab chief, head of the revolutionists, can bring about a treaty between their respective tribes. The chief sought by the Frenchman, discovering a white woman with our hero, proceeds to make her the price of the treaty, you see this Arab chief is some sheik; and white flesh looks tasty to him. However, our hero loves his heroine; and determines that she shall not be sacrificed. The approach of the revolutionary chief, and his power to destroy the chief with whom our hero is treating, changes the complex of the situation. Our heroine shoots the rebel, saves the life of the Arab chief; and in gratitude the sheik hands over the heroine to the hero, plus the treaty. There are many intense moments, especially breath-taking is the one in the "dug-out" where the electrical contact fails to connect; and our Arab chief is unable to blow up the approaching revolutionary Arab bands. Gary Cooper as the hero, and Evelyn Brent as the desired woman both do fine work. William Powell as the villainous Arab gives an excellent characterization. John Waters made "Beau Sabreur" a big picture; and directed it successfully from climax to climax so that it provides entertainment which should register everywhere.

PANTAGES — "The Cohens and Kellys in Paris," with George Sidney, Vera Gordon, and Kate Price —Metro-Goldwyn-Mayer. To be reviewed next week.

The Montreal City Council is considering the advisability of holding a special referendum to determine if the ratepayers of the city desire to have daylight saving or not. Considerable opposition has developed locally against summer time.

Theatre Decoration

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Jim O'Loghlin's Offices Clean Up On Drive

Jim O'Loghlin's Canadian offices set the pace for the U. S. Brigade beginning the third week of the Jimmy Grainger Fox Sales Drive, leaping ahead by six points.

Bill Gehring's Toronto bunch during the first two weeks registered 31.89 percent of the quota. The nearest to this mark was Harry Buxbaum's Giants who registered 19.47 percent of quota at that period.

Oscar & Harry Converse About "Roses of Picardy"

Said Oscar to Harry, "Why didn't you write me that you had to stop selling tickets for 'Roses of Picardy,' your house being sold out every performance?"

Said Harry to Oscar, "You don't want me to give you an idea to raise your price on the pictures you sell to me, do you?"

Laurier, Hull, Broadcasts Musical Program Sunday

A particularly effective radio feature at Ottawa, Ontario, each week is the broadcast of the music at the Laurier Theatre, Hull, every Sunday evening at nine o'clock through Station CKCO, Ottawa, on 435 metres. The program is divided into two parts, the first of which is a half-hour of popular music by an augmented orchestra under the direction of Rene Marier. The second is a program of classical and standard works by the Laurier Theatre Concert Orchestra.

This concert orchestra is a well-known organization comprising Madame Rene Marier, A.T.C.M., at the piano; 'cello, R. Caron; bass violin, A. Yendall; clarinet, J. Williams; cornet, W. S. Hogg, and violin, Rene Marier.

These presentations are made during the performance on Sunday evening.

Ald. Trepanier Recommends Increase Amusement Tax

Ald. Leon Trepanier of the Montreal City Council has come out with the recommendation that the Quebec Provincial Government pass legislation authorizing the Montreal civic administration to make an increase in the amusement tax at Montreal theatres so that the city would gain more revenue. Under the present arrangement, the amusement tax collected in Montreal in a year runs over $700,000, which is divided equally between the city and the province, the provincial share being turned over to hospitals and charities.

Serials Get Money Mgr. Benson of Fern, Ottawa

Fred Benson, proprietor of the Fern Theatre, Ottawa, Ontario, keeps the serials on the go at his busy neighborhood house. Recently he finished two serials, "The House Without a Key" and "The Return of the Riddle Rider," and then started right in with two more chapter stories the following week, these being "Whispering Smith Rides" and "On Guard," playing each half a week. He finds the serials great money-getters.

Sidney Peters at Trent Famous Trenton Theatre

Sidney Peters has been appointed manager of the Trent Theatre, Trenton, Ontario, in succession to Lionel Harper, formerly of Toronto. Mr. Peters is a new-comer in the managerial ranks of Famous Players Canadian Corp.

Destroyers of Films Regent, Ottawa, Undiscovered

No trace has been found of the vandals who entered the Regent Theatre, Ottawa, Ontario, late one night recently and mutilated six reels of film, stealing three other reels in toto. The missing films included a chapter of "The Collegians" and a portion of "Two Arabian Knights." The remainder was found scattered and torn all over the lobby of the theatre. A reward was offered by Manager Ray Tubman for the recovery of the missing prints but not even a clue was obtained.

Fire Chief McIlquaham Carleton Place, Dies

Called suddenly from the Star Theatre, the one photoplay house of Carleton Place, Ontario, to respond to an alarm of fire, William McIlquaham, chief of the local fire department, collapsed and died before medical aid could be secured. The audience in the theatre knew little of the incident. S. A. Torrance is the manager of the theatre.

"Ben Hur" Receives Big Special Children's Attendance

When "Ben Hur" was presented at the Capitol Theatre, Cobourg, Ont., Manager A. E. Cauley prevailed upon the school trustees to have all classes dismissed early in the afternoon so that the pupils might attend the matinee. The result was that the theatre had a packed house.

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Round About the Studios

Rin-Tin-Tin stars in Warner's "A Dog of the Regiment."

Filming of Rex Beach's novel, "The Michigan Kid" has just started at Universal studios under the direction of Irvin Willat.

Renee Adoree and Conrad Nagel appear in the principal roles of the picture with Lloyd Whitlock, Adolph Millar, Maurice Murphy, Virginia Grey and others in support.

The story is laid in the colorful Yukon country and was one of the most popular of Beach's recent novels. J. Grubb Alexander wrote the screen adaptation and Peter Milne the continuity.

Charley Chase has completed his next Hal Roach Metro-Goldwyn-Mayer mirthquake, entitled "The Family Group." It has to do with the trials and tribulations of the star and his family while endeavoring to secure a photograph of the flock. Ed Kennedy, Gertrude Astor, and Edna Marian are included in the all-star cast. Fred Guiol directed, under the personal supervision of Leo McCarey, vice-president and director general of the Hal Roach Studios.

Roscoe Karns, after a long career in the movies, has met his most difficult role as George, the Dummy, in Esther Ralston's new Paramount picture, "Something Always Happens."

"His Night," with Ramon Novarro and Renee Adoree. Another excellent feature for M-G-M.

"South Sea Love" and "Coney Island" both Ralph Ince productions for FBO, will be shown at the New York Hippodrome during February — FBO's Grand February Jubilee Month.

"South Sea Love" went into the big house on February 6th, while "Coney Island" will be shown on February 20th.

Patsy Ruth Miller is featured in "South Sea Love" while Lucila Mendez, (Mrs. Ralph Ince) plays one of the leading roles, with Lois Wilson featured in "Coney Island."

Lloyd Hamilton is going to be a football player in his next starring comedy for Educational, which Norman Taurog will direct. Hamilton is getting in shape for some of the tough gridiron scenes which are to feature the production. Taurog has directed Lloyd in all of the comedies in which he has been starred this season. This director-star combination seems to be a happy and successful one, for it has resulted in some of the best comedies Hamilton has ever made.

Frank Lanning, remembered for his Indian characterizations in Kalem two-reel Western dramas plays a Greek bandit in Pathe's "Stand and Deliver."

George Fawcett, who appeared with Erich von Stroheim in "The Merry Widow" and Maude George, who was with that star in "The Devil's Pass Key" and "Foolish Wives," appears with him again in an imporant role in "The Wedding March," soon to be released by Paramount.

Julius Stern, president of the Stern Film Corporation, makers of Stern Bros. Comedies, has just made public the fact that Snookums, the baby star of the Stern lot, who plays the baby in "The Newlyweds and Their Baby" comedies, has been seriously ill with pneumonia during the past four weeks, but now is well along towards complete recovery.

Polly Moran, Metro-Goldwyn-Mayer character comedienne, holds the record for the number of times the Atlantic has been crossed by a professional actress in performance of stage and screen duties. Polly has crossed the "big pond" fourteen times, aside from several trips from England to South Africa. Though her last two roles have been foreign, a laundress in Greta Garbo's "The Divine Woman," and a cook in Lillian Gish's "The Enemy," neither picture required her to cross the ocean again, since both productions were filmed in America.

Fay Lamphier, one of the "Miss Americas" of Atlantic City beauty pageant fame, is prominently cast in "Flying Elephants," current Hal Roach-Pathe comedy.

Little Joyce Marie Coad, who played the child role in Clara Bow's recent picture, "Children of Divorce," and in Florence Vidor's "One Woman to Another," will play in Pola Negri's next Paramount picture, "Three Sinners." She will appear also in Clara Bow's forthcoming "Ladies of the Mob."

"Desperate Ambrose," is none other than Fatty Joe Cobb, who appears with "Our Gang," in all Hal Roach comedies, which are being distributed through Metro-Goldwyn-Mayer.

Edna Murphy will be leading woman for Fred Thomson in that star's next picture, "The Sunset Legion," upon which he has just started work for Paramount. It is a story of mining days in the 90's, was written by Frank M. Clifton, and will be directed by Lloyd Ingraham and Alfred L. Werker. William Courtright and Harry Woods will be the two principal men in the supporting casts.

Ernest Torrence, who played the sensationally successful role of a captain of a convict ship in "Captain Salvation," a Cosmopolitan production filmed last year by Metro-Goldwyn-Mayer, is now playing the captain of a Yankee clipper ship in Ramon Novarro's "China Bound," which William Nigh is directing. Despite its sympathetic qualities Torrence's role stands out in this story in as startling degree as did his "heavy" part in last year's picture.

"Her Wild Oat," Colleen Moore sows it in a real First National box-office fashion.

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